

East-west dialogue in Sophia Gubaidulina's work "Tatar Folklore Inspirations": On the problem of artistic bilingualism

Shirieva N., Dyganova E.

Kazan Federal University, 420008, Kremlevskaya 18, Kazan, Russia

Abstract

© AesthetixMS 2017. Sofia Gubaidulina, a living classic of modern music and one of the most popular composers of our time, is in constant search of both new timbres and spiritual truths. Born in Kazan (Russia), at the intersection of Tatar and Russian cultures as well as Islam and Christianity, she was naturally influenced by all of them, which is best reflected in Gubaidulina's continual interest in the wide range of expression means offered by Oriental music. This phenomenon led to a wide discussion among musicologists on a synthesis of Western and Oriental cultural traditions in Gubaidulina's music. However, Sofia Gubaidulina's music based on the pentatonic scale is one of the most poorly studied areas in her artistic legacy. It includes three cycles of pieces "Tatar Folklore Inspirations" for small, alto and bass domra with piano accompaniment analysed in this paper have specific modal and rhythmic features characterising Tatar traditional music. The author's approach to the problem of correlation of the "own" and the "alien" in the musical text of the triptych as an artistic dialogue between the ethnic and the pan-European is based on the theory of intertextuality, applied to analyse various parameters of intertextual communications in Gubaidulina's work. This study reveals how the composer identifies herself within different cultures and explains her "play of styles" as a new form of artistic synthesis integrating world art trends with ethnic cultural paradigms.

<http://dx.doi.org/10.21659/rupkatha.v9n2.28>

Keywords

Artistic dialogue, Domra, Ethnic, European, Intertextuality, Pentatonism, Polystylistics, Synthesis, Tatar music

References

- [1] Aranovskiy M.G., 1998. Musical text. Structure and features. Moscow, Kompozitor Publ., pp: 341.
- [2] Basharova I.R., 2008. Semantic organisation of Sofia Gubaidulina's instrumental music for children, Dr. ped. sci. diss., Ufa State Institute of arts.
- [3] Dyachkova L.S., 2003. Harmony in the music of the 20 century. Moscow, RAM im. Gnesinykh Publ., 2003, pp: 296.
- [4] Gan' B., 1997. Typification of Oriental perception in the music of S. Gubaidulina Moscow, pp: 47.
- [5] Gubaidulina S. Tatar Folklore Inspiration [Audio recording] // YouTube. June 5 2016. Date Views 04.08.2017 <https://www.youtube.com/watch?v=Z6fCfh0ocmE>

- [6] Kholopov Yu. N. and Tsenova V.S., 2007 Harmony. Pitch Structure. Modern Composition Theory. Moscow, Music: 122-163.
- [7] Kholopova V.N., 1991. Stylistic Specifics of S. Gubaidulina's Music and Her Third Quartet. Music Composition Poetics. In the Proceedings of the Proceedings of the Gnesins State Musical and Pedagogical Institute. Iss. 113. Moscow, pp. 32-50.
- [8] Kholopova V.N., 1999. Sofia Gubaidulina and Oriental Avant-Garde: Correlations. Music of the 20 century. In the Proceedings of the 1999 Moscow Forum. MGK im. P.I.CHaykovskogo, pp: 153-160.
- [9] Kholopova V.N., 2015. Russian Classical Music of the Last Third of the 20 Century and Early 21 Century.
- [10] Genres and Styles. Moscow, 2015. pp. 226. Date Views 06.09.2016 [http://www.kholopova.ru/Russian Academic Music \(Genres and Styles\).V.Kholopova.pdf](http://www.kholopova.ru/Russian Academic Music (Genres and Styles).V.Kholopova.pdf)
- [11] Khurmatullina R.C. and Salpykova I.M., 2014. Tatar folklore in the creative work of composer Rafael Belyalov. Middle-East Journal of Scientific Research, 19 (1): pp. 29-41.
- [12] Kovrikova E.V. and Nurgayanova N. Kh., 2016. Spiritual musical and cultural traditions of the tatars in the music of Shamil Sharifullin. In the Proceedings of the 2016 III International Multidisciplinary Scientific Conference on social sciences and arts 2016. Volume III: pp: 63-70.
- [13] Kozylov A.S., 2010. Alfred Dezenklo "Prelude, cadenza and finale" for saxophone and piano. Interpretation specifics. Current Problems of Higher Music Education, 2: 53-55.
- [14] Kudryashov A. Yu., 1990. Modal and Harmonic Features of S. Gubaidulina's "The Garden of Joy and Sorrow". Musicology Problems. Music. Language. Tradition. Leningrad, LGITMiK Publ., 5: 179-192.
- [15] Lochhead J., 2015. Reconceiving structure in contemporary music: New tools in music theory and analysis, Music Department, Stony Brook University, pp: 1-179.
- [16] Monasypov Sh. Kh., 2014. Spiritual and Scientific Portraits of the Outstanding Artistic Personalities of Tatarstan. Kazan: Kazanskaya gos.konservatoriya Publ., pp 320.
- [17] Mukhametdinova G.F. and Sokolskaya YU.YU., 2013. Methodological and performance recommendations for S. Gubaidulina's three cycles of pieces "Tatar Folklore Inspiration" Sofia Gubaidulina: The Sound of the Unknown. Kazan, Kazanskaya gos. konservatoriya Publ., pp. 82.
- [18] Neary F. D., 1999. Symbolic structure in the music of Gubaidulina. Dr of Musical Arts diss., The Ohio State University.
- [19] Polyakova S., 2007. Sofiya Gubaydullina: The Sound of the Unknown. New Gazette. Date Views 06.09.2016 <http://www.novayagazeta.ru/arts/37200.html>